

Violini. *f*

Viola. *f*

Voci. Brenno. *f* Cleante. *f*

Basso. *f*

Allegro.

Ed il campi-doglio! A ogni fufsi-dio incer-ta è la vi-a. Tu pensa
Und das Capi-tolium! Jedwede Hülfe wird ihm er-schweret. Du denke

p

p

p

so-lo del-la Bel-la che adori a trion-far. Men-tre tu pensi a que-sto fi-da-ti
einzig den Be-siz der Geliebten dir zu sichern. Mir nur vertrau in-des-sen je-den Tri-

f

f

f

pur ch'io avrò compito il re-sto:
umpf in Rom dir zu be-rei-ten.

Corni in E.

Violini

Viola

Cleante.

Bassi.

Vivace.

w c. B.

Te-co a sfi-dar ap-pre-li cen-to pe-ri-gli e cen-to,
 Du lehr-test mich schon lan-ge je-der Ge-fahr zu tro-zen,

e quel va-lor ch'io sen-to frut-to è del tuo va-lor.
 ja diesen Muth im Herzen dank ich nur dei-nem Muth.

Te-co a sfi-dar ap-pre-si cen-to pe-ri-glio e cen-to e quel va-lor ch'io
 Du lehrtest mich schon lan-ge, je-der Ge-fahr zu tro-zen ja die-ser Muth im

fen-to frutto è del tuo va-lor frutto è del tuo va-
 Her-zen dank ich nur dei-nem Muth, dank ich nur dei-nem

lor
 Muth.

Le-on che an-cor s'an-ni-da, al-le sua
So wie der jun-ge Lö-we, noch an der

ff pf p

ma-dre appres-so, s'el-la si fa sua gui-da, se-gue l'e-
Mut-ter Sei-te, führt sie ihn an zum Rau-be, folgt er dem

rf p

sem-pio i-stes-so a-pre lar-ti-glio e sfi-da a. mor-te il
Bei-spiel wil-lig öf-net die Klau-e, und dro-het dem Jä-ger

cresc. pf f cresc. cresc. pf

cac_cia_tor . . .
 bald den Tod . . .

Te_co a sfi_da__re appre__si cen__to pe_
 Du lehrtest mich schon lan__ge je__der Ge-

ri_glio e cen_to e qual va_lor ch'io sen_to frut_to è del
 fahr zu troz_zen ja die_sen Muth im Her_zen dank' ich nur

tuo va - - lor frut - to è del tuo va - - lor frutto è del
 dei - - - nem Muth, dank ich nur dei - - - nem Muth, dank ich nur

cresc. pf cresc. cresc. cresc. cresc.

tuo va - - - - - lor.
 dei - - - - - nem Muth.

ff ff ff ff

ff ff

Scena II

Brenno. Cleante poi Ostilia.

Zweite Scene

Brennus, Cleanthes, nachher Hostilia.

Violini.

Viola.

Voci.

Bassi.

Brenno. Ostilia

Or vâ, Cle-an-te, fâ che Fabio s'ucci-da! Ah no! deh a-
 Geh hin Cle-anthes, laß denn Fabi-us sterben! Ach nein! ach ver-

Brenno.

spet-ta! Oh De-i! da qual fu-ror so-spin-to! Scegli-ti, Brenno spo--so,
 zie-he! Ihr Göt-ter! Mit welcher Wuth verführest du? Wähle denn! dein sei Bren-nus;

o Fa-bio estin-to!
 sonst sterbe Fa-bius!

Clarineti
in B.

Fagotti.

Corni
in E.

Violini.

Viola.

Ostilia.

Bassi.

ff *ff* *ff* *ff* *p* *ff* *p* *ff* *ff* *p* *ff*

c.v.1.

Largo.

Fer-ma-ti! io vo-glio... o Stelle! Odi-mi...io
Ach halt ein! ich fol-ge... ihr Götter! Höre mich...ich

ff *ff* *p* *ff* *p* *p* *ff* *p* *p* *ff* *p*

son... do-vre-i... parla... re oh Di-o... vor-re-i... ne pos... so oh
bin... ich soll-te... verleiht ihr Göt-ter... mir Kräfte, mir feh... let

p

Dio — par — lar! par — la — — — — — re oh Dio vor — re — i ne
 je — — — des Wort! ver — leiht, ihr Göt — — — — — ter Kräfte! mir

pp *ff*

pos — so oh Dio! — ne posso par — — — lar!
 feh — let mir feh — — — let je — des je — des Wort!

pp *ff* All.º e furioso.

Ah del-le fie- - - - re istes - se
 Ach selbst die wil - - - - den Ty-ger

del-le fo-re - - - - ste Irca - ne
 dort in Hirka - - - - niens Wäldern

so - - no piu fie-re as - sa - i
 sind nicht so un - er - bittlich

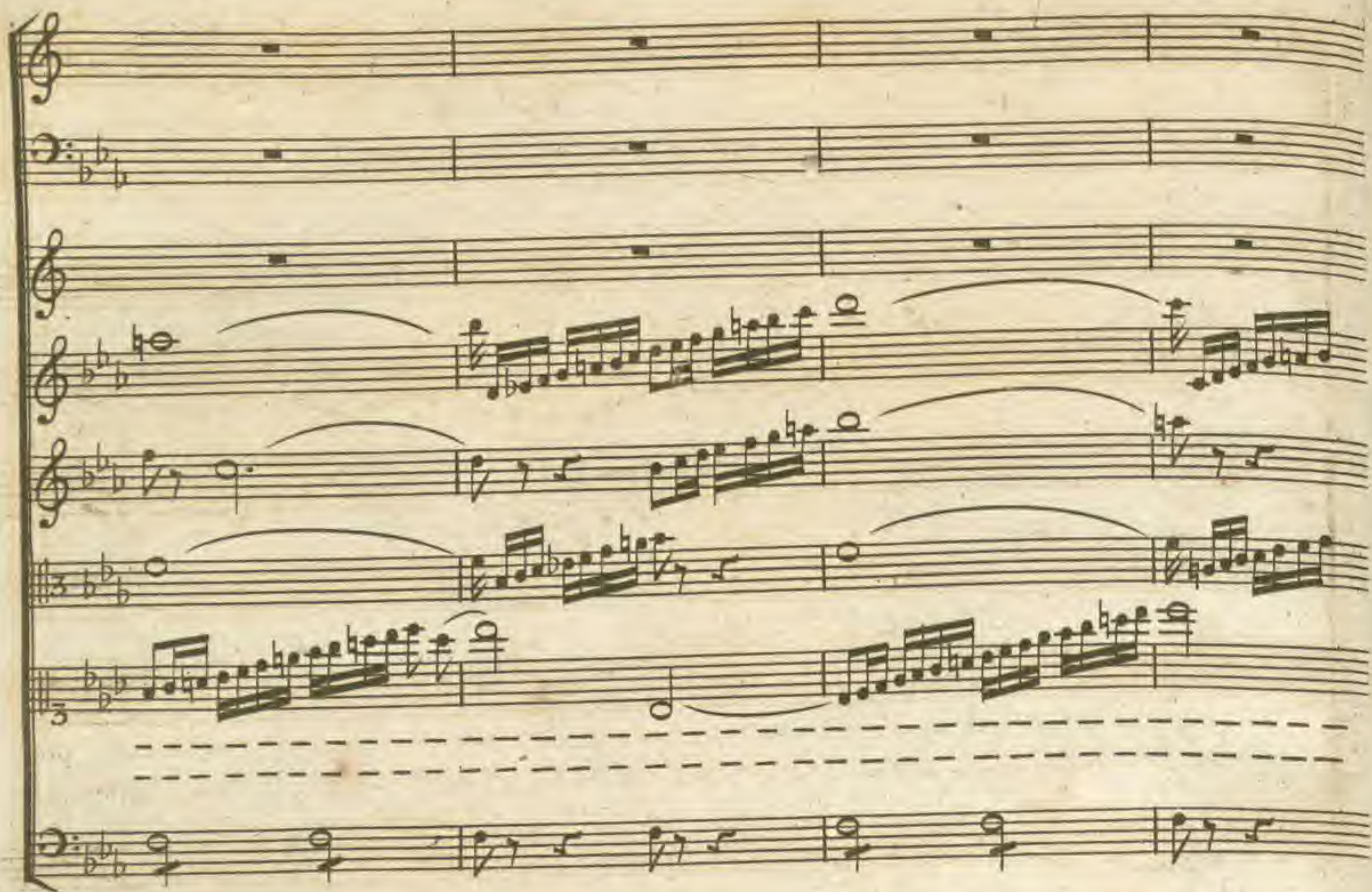
quest'
 als

c.i.V.V.
c.B.
ff
f p
f p
ff
p f p

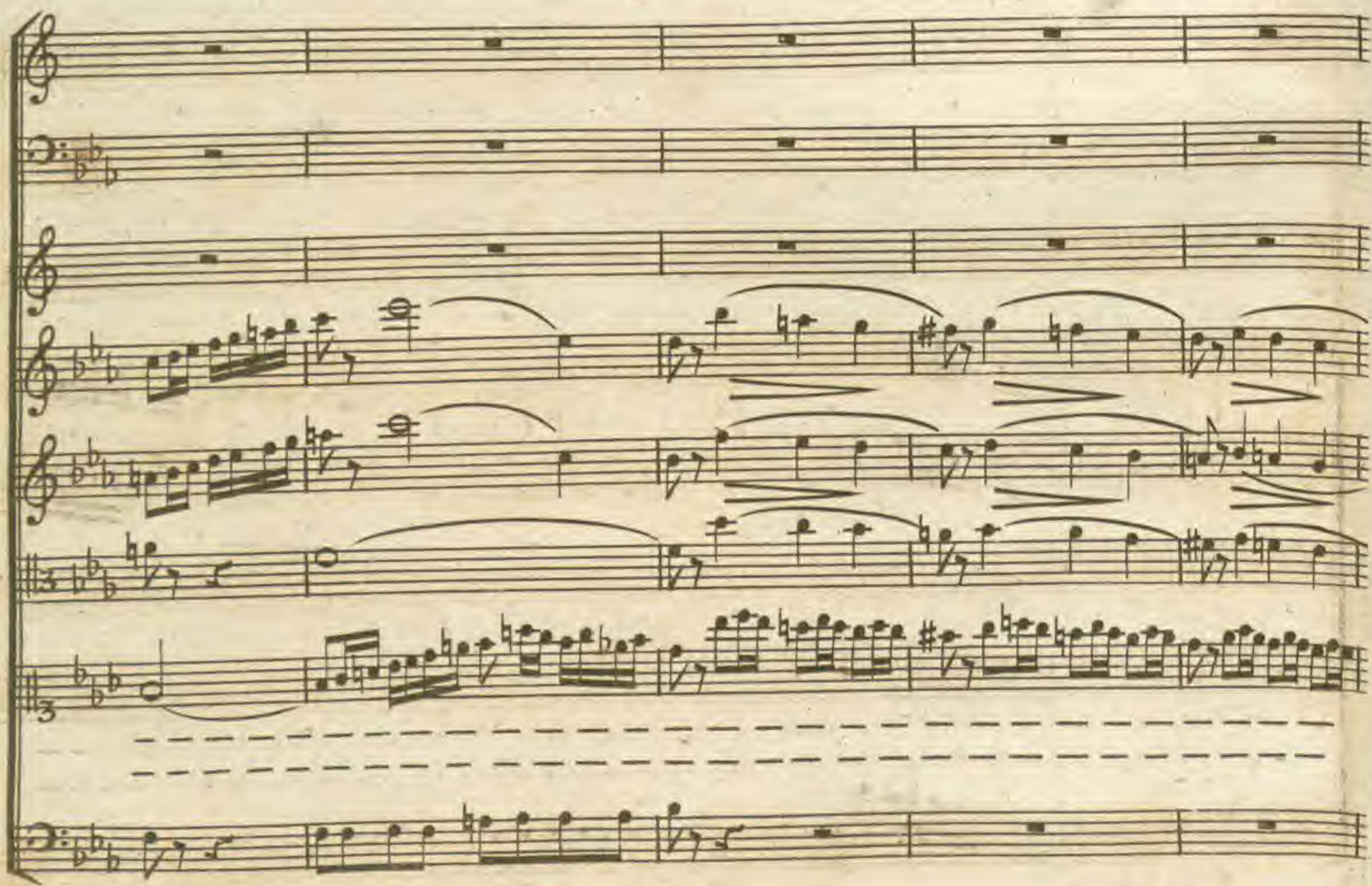
a - - - ni - - - me in - - - u - - ma - ne, so - - - no più
 ihr Bar - - - ba - - - ren - fee - len, find nicht so

c.i.V.V.
c.B.
ff
f p f p
ff
p f p f p f p
c.B.
f p

fi - re as - sa - i quest' a - - ni - me in u - - ma -
 un - er - - bitt - lich als ihr Bar - ba - ren - fee -



Handwritten musical score system 1, featuring six staves. The top two staves are empty. The third staff is in treble clef with a key signature of two flats (B-flat, E-flat) and contains a melodic line with slurs and ties. The fourth staff is in treble clef with a key signature of two flats and contains a melodic line with slurs and ties. The fifth staff is in treble clef with a key signature of two flats and contains a melodic line with slurs and ties. The sixth staff is in bass clef with a key signature of two flats and contains a melodic line with slurs and ties. The system concludes with a double bar line.



Handwritten musical score system 2, featuring six staves. The top two staves are empty. The third staff is in treble clef with a key signature of two flats (B-flat, E-flat) and contains a melodic line with slurs and ties. The fourth staff is in treble clef with a key signature of two flats and contains a melodic line with slurs and ties. The fifth staff is in treble clef with a key signature of two flats and contains a melodic line with slurs and ties. The sixth staff is in bass clef with a key signature of two flats and contains a melodic line with slurs and ties. The system concludes with a double bar line.

ne .
len .

ff c.i.V.V. c.i.V.V. #

unis. ff all 8^{va}.

ff p f p ff p

c.V.1. c.V.1. c.B. p

3 c.B. #

Che a-vrian le Ti- - - gre ist else pie - tà del
Ja selbst die Ti- - - ger fühlten Mit - leid für

ff p f p ff p

mio — — pe-nar
 mei — — ne Pein

pie-tà,
 Mit-leid,

pie-tà
 Mit-leid,

del mio pe-
 für mei — — ne

Violoncelli soli. dim. p

nar
 Pein

pie-tà
 Mit-leid,

pie-tà
 Mit-leid

del mio pe- — — nar — —
 für mei — — ne Pein — —

f dim. p

First system of musical notation, measures 1-8. The score includes a vocal line with lyrics and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, and *p*. There are also markings for *bo* and *N*.

del mio pe -
für mei - - - ne

Second system of musical notation, measures 9-16. The score continues the vocal line and piano accompaniment. The vocal line has lyrics. The piano accompaniment continues with eighth notes and a bass line. Dynamics include *cresc.*, *f*, and *p*. There are also markings for *bo* and *N*.

del mio pe -
für mei - - - ne

[illegible]

Handwritten musical score for "Lied der Nachtigall" by Schubert, Op. 149, No. 1. The score is on eight staves. The first staff is for the vocal line (Soprano), and the second is for the piano accompaniment (Right Hand). The third staff is for the piano accompaniment (Left Hand). The fourth staff is for the piano accompaniment (Right Hand). The fifth staff is for the piano accompaniment (Left Hand). The sixth staff is for the piano accompaniment (Right Hand). The seventh staff is for the piano accompaniment (Left Hand). The eighth staff is for the piano accompaniment (Right Hand). The score includes various musical notations such as notes, rests, and dynamic markings like "ff".

Fer - ma - ti... io vo - gliò... oh Stel - le o - di - mi! Son del - le fie - - rei -
 Ach halt ein... ich wollte... ihr Götter hö - re mich! Ach selbst die wil - - den

Largo. p ff All^o. e furioso.

c.i. VV.
 ff
 c.B.
 ff
 f p ff p
 f p ff p
 c.B.
 3
 stes-se del-le fo-re - - - ste Jr-ca-ne so - - - no più
 Ti-ger dort in Hir-ca - - - niens Wäldern find nicht so

c.i. VV.
 ff
 f
 ff
 f p f p f p f p f p f p f p f p
 c.V. 1.
 c.B.
 3
 fie-re as-sa-i quest' a - ni - - me in - u - - ma - - ne so - - no più
 un - er - - bittlich als ihr Bar - - ba - - ren - fee - - len find nicht so

c.i.V.V.

w.c.B.

ff

pp

3
 fie-ri as-fa--i quest' a-ni-me in-u-ma
 un-er--bitt-lich als ihr Bar-ba-ren-fee

ff

ff

Handwritten musical score for the first system, measures 1-5. The system consists of seven staves. The first three staves (treble, bass, and treble) contain whole rests. The fourth staff (treble) begins with a melodic line in B-flat major, featuring eighth and sixteenth notes with slurs. The fifth staff (treble) provides harmonic accompaniment with quarter and eighth notes. The sixth staff (treble) contains a complex, rapid sixteenth-note passage. The seventh staff (bass) continues the melodic line from the fourth staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8.

Handwritten musical score for the second system, measures 6-10. The system consists of seven staves. The first three staves (treble, bass, and treble) contain whole rests. The fourth staff (treble) begins with a melodic line in B-flat major, featuring eighth and sixteenth notes with slurs. The fifth staff (treble) provides harmonic accompaniment with quarter and eighth notes. The sixth staff (treble) contains a complex, rapid sixteenth-note passage. The seventh staff (bass) continues the melodic line from the fourth staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The dynamic marking *pf* (pianissimo) is present in measures 8 and 10.

The image shows a page from a musical score for the song "Die Tiger" by Franz Schubert. The score is written for piano and voice. The piano part consists of several staves with complex rhythmic patterns, including triplets and sixteenth notes. The vocal part is written on a single staff with lyrics in German and Italian. The lyrics are: "ne . len . Che avrian le Ti - gre irca - ne Ja selbst die Ti - - ger fühlten". The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The key signature is one flat (B-flat), and the time signature is 3/8. The page is numbered 3 in the bottom left corner.

ne .
len .

Che avrian le Ti - gre irca - ne
Ja selbst die Ti - - ger fühlten

pie - tà del - mio - pe - nar
Mit - leid für mei - - ne Pein

pie - tà
Mit - leid

pie -
Mit -

V.S.

First system of a musical score. It includes a vocal line with lyrics in Italian and German, and several instrumental staves. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The lyrics are:
tà pie-tà pie-tà del mio penar - - - - -
leid Mit-leid Mit-leid fur mei - - ne Pein - - - - -
Below the lyrics, the initials "P.T.i.B." are written.

Second system of the musical score. It continues the instrumental and vocal parts from the first system. The key signature remains two flats. The time signature is 3/4. The lyrics are not present in this system. The initials "P.T.i.B." are also present at the end of the first system.

del mio -- pe -- nar ! che a --
für mei -- ne Pein ! Ja --

vrian le Ti -- gre istef -- se pie -- ta -- del mio
selbst die Ti -- ger fühl -- ten Mit -- leid -- für mei --

ff

c. B.

ff

ff

tr

pe - - - - - nar.
ne Pein .

ff

Brenno .
Scorge-te la miei
Be-gleitet sie Ge -

Scena III.

I detti, poi Fabio.

Dritte Scene

Die Vorigen, hernach Fabius.

Violini.

Viola.

Voci.

Bassi.

Fidi e tu più saggia rego-la i tuoi pen-sier, se questa destra vuoi che ti guidi in
treue, und du er-wäge ernstlicher dein Geschik: soll diese Rechte dich auf den Thron er-

Trono, o se bra-mi che tut-ta di san-gue citta-din Ro-ma s'in-nondi, e-samina ri-
heben, o-der willst du daß Rom mit dem Blute seiner Bürger schrecklich sich färbe, erwäge das, be-

Fabio.

sol-vi e po---i ri-sponde.
schliesse, dann sag was du beschloffen.

E pur ve-drai che lo spe-rasti in-va-no!
Doch wirst du sehn, daß du vergeblich hoffest!

Allegro.

ff p cresc. ff p

Brenno.

E co--si meco ar-dis-ce Fa-bio di fa-vel-la-re? M^a qual di noi è il vinto, ò il
 Was giebt dir diesen Muth, Verwegner, mir so zu trotzen? Wer ist hier der Be-siegte, der

ff p cresc. ff p

ff dim. p

ff dim. p

Fabio

vinci-tor? Fra noi di-stinto for-se non anco è il vinci-tor dal vin-to.
 Sieger wer? Entscheidung bringen Waffen wohl noch dem Sieger, dem Besiegten.

ff dim. p f

f p f p

Br. Ost. Fab.

O-là. Deh fer-ma! Ah la-scia d'affli-ger-ti per me!
 Herbei. O scho-ne! Um mich sei nun länger nicht be--sorgt!

f

All^o. assai

Musical score for the vocal part of "Il Tiranno" by Rossini. The score is in G major (one sharp) and 2/4 time. It features a vocal line with lyrics in Italian and German, and a basso continuo line. The lyrics are:

Sfoghi il Tiranno le sue barbare voglie! il sangue mio si versi
 Mög er erfüllen, der Tirann seine Drohung! ich gebe gern das Leben

pur! mà tu in o_diarlo ognora ti con_ser_va co_stante, e questa
 hin! doch du behalt ihm e_wig tiefen Haß in der Seele, u. dieser

Musical score for the song "Brenno. Si! Wohl!" from "Die Lorelei". The score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics in German and Italian. The piano accompaniment includes a treble and bass staff. Dynamics include *f*, *ff*, and crescendos.

si_a la mia vit_toria e la vendet_ta mi_a! Brenno.
 bleibe mir statt des Sieges e_wige To_des_rache! Si!
 Wohl!

ff
c.V.1.
B.

Ost.

Ma alla tua vendet-ta preceda il tuo morir .
doch eh du dich rächest er-leide bittern Tod .

O-là ! Deh fer - ma !
Herbei ! Ach scho - ne !

ff

f p
f p
f p
ff p

se pur hai cor in petto se una Ti-gre non se-i ! senti-mi, a - scola anco un mo-
hast du ein Herz im Busen, bist nicht gänzlich ein Tiger ! Höre mich, vernimm mich ei - nen

f p
ff p

Clarineti in B.

Fagotti.

unis.
ff
p

p
ff
p

Br. Fab. *Ost.*

mento almen ! parla, t'ascolto ! (che dir vor-ra !)
Au - genblik ! Rede, ich höre . (was bringt sie vor !)

Son io l'in-
Nur ich bin

p
ff
p

Moder. e maestoso.

Musical score for the first system. The vocal part (soprano) has lyrics in Italian and German. The piano accompaniment includes a 3/4 time signature and a key signature of two flats. Dynamics include *ff* (fortissimo) and *p* (piano).

Italian lyrics: *gra-ta, io son la re-a!*
 German lyrics: *stra-bar ich nur undank-bar!*

Italian lyrics: *Qual col-pain lui trova a punir!*
 German lyrics: *Wo-mit verdient die Strafe er!*

Musical score for the second system. The vocal part continues with lyrics in Italian and German. The piano accompaniment includes a 3/4 time signature and a key signature of two flats. Dynamics include *p* (piano) and *f* (forte).

Italian lyrics: *sei muo-re; spe-ri forse ch'io t'ami! o for-se cre-di ch'io so-pra viva a*
 German lyrics: *und stürb' er, könnt du je Liebe hoffen! könnt du wohl glauben daß ich ihn ü-ber-*

a tempo.

ff *ff* *f p* *f p* *f p*

ff *f p* *f p* *f p*

3 *a tempo.*

lu-i? Brenno, t'in-ganni. Dis-ar - ma il tuo fu -
 lebte? Brennus, du irrst dich. Entwaff - ne dei - ne

ff *f p* *f p* *f p*

a tempo.

f p *f p* *f* *f p* *f p* *f p*

f p *f p* *f p* *f p*

3

ror, ri - vo - - - ca il cenno, o se mor - - - to lo
 Wuth! wider - ruf das Urtheil! o - der soll er doch

f p *f p* *f p* *f p*

p cresc. ff
 f p cresc. f f
 f p f f ff f

vuo_i mo _ ra ! mo _ ra ! ma pri_ma a_pri_mi il sen !
 sterben sterb' er, sterb' er ! doch erst durchbohre dies Herz !

f p f f ff f

Fab. Brenno f p
 Brenno, non a_scol_tar_la, il tuo ne_mi_co io son. T'ache_ta ! O_sti_lia, io
 Brennus, hör sie nicht weiter, dein ew'ger Feind bin ich. Verstumme ! Hostilia, ich

f f f p

voglio a'prieghi tuoi tut_to do_nar ; Fabio vivra, se'l bra_mi, o_gni offe _ sa io mi
 komme ger_ne deinen Wünschen zu_vor, Fa_bius leb', du willst es, je_de Schmach sei ver-

scorde, o_blia tu an_co_ra un amor che m'ol_traggia, ed af_si_cu_ra, me_co di
 gessen, vergifs auch du nun die beleid'gen.de Lie_be und sichre du, mit mir als Ge-

sposo in dol_ce no_do uni_ta il mio a_mor, la tua pa_ce e la sua vi_ta!
 mahl in schönem Bund ver_ei_net, die Lie_be mir, dir die Ru_he und ihm das Leben!

Terzetto .

Flauti e Oboe *ff* Oboi.

Fagotti. *ff*

Corni in F.

Violini. *pf* *f*

Viola. *pf* *f*

Ostilia.

Fabio.

Brenno.

Bassi. *pf* *f*

Moderato.

Pen-sa ch'è stre--mo è il dan-no,
Den-ke wie groß die Kränkung,

se m'è quel cor con-te-so, ch'io son a-man-te of-fe-so e vinci-to-re, e
 wenn du dies Herz mir weigerst, sieh hier verschmähte Lie-be, den König sieh, den

f dolce
 Oboi Flauti soli.

f
 c.i. Flauti all'8va

f ff p
 c.V.1.

f ff

3
 Che tormento so af-fan-no 'e que-sto mai cor
 Ach bit-tre To-des Schmerzen durchwüh-len die-ses

Che
 Ach

Rê e vin-ci-tor, e Rê!
 Held, den Kö-nig sieh, den Held!

f ff p
 Violonc. soli.

Handwritten musical score for the opera 'L'Inferno' by Gioacchino Rossini. The score is written on ten staves, with the vocal line (Soprano) and piano accompaniment. The lyrics are in Italian and German. The tempo is marked 'Allegretto' and the key signature is one flat (B-flat major or D minor).

Lyrics:

me, che tormentoso af-fan-no è questo mai per me è que--sto mai per
 Herz ach bittre Todeschmerzen durchwühlen die-ses Herz durchwüh--len die--ses

me, che tormento-so affan--no sof-fre quel cor, quel cor, per
 Herz ach bittre To-deschmer-zen leidet dies Herz, dies Herz für

Performance markings:

- PF** (Piano Forte) markings are present on the 4th, 6th, and 10th staves.
- p** (piano) marking is present on the 5th staff.
- T.A.B.** (Tutti a Basso) marking is present at the bottom right of the 10th staff.

me! Ah questa man.... cor mi-o!

Herz! Ach diese Hand.... Ge-lieb-ter!

me! Stelle! che di-ci! oh Di-o!

mich! Himmel! was sagst du! ihr Göt-ter!

E ben ri-solvi or-

Wohlan es sei ge-

p *f* *pf*

O ciel che fa-rò ma-i! ben mio che deggio dir!
 O Gott was kann ich sa-gen! was soll ich Ar-me thun!

Ti-ran-no
 Ti-rann nie

ma-i, ri--sol-vi or-ma-i!
 wählet, wohl-an es sei ge-wählet!

p pf

p Oboi. cresc.
 p
 p cresc.
 fp cresc.
 fp cresc.
 Per-
 War-
 (ad Ost.)
 non l'a_vrai tu la_sciami mo_rir, tu lasciami mo_rir!
 wird sie deine, zum To_de lafs mich gehn, zum Tode lafs mich gehn!
 Mo_ra se'l brami indegno!
 So ster_be denn Verhafster!
 V. S.
 Pf. cresc.
 T.i. B.

Flauti soli.
 p
 c.i. Fl. all 8va
 p
 f p fp fp fp fp pf
 fp fp fp fp pf
 3
 ch  cru-del per--ch  ?
 um Tirann war--um ?
 Pla-ca quel cor ti-
 F h-le Ti-rann doch
 Ter-ri-bile a tal se-gno per meil morir non  . -- Sdegna quel cor Ti-
 Der Tod ist mir nicht schrecklich, ent-gegen geh ich ihm. -- Fol-ge Ti-rann dem
 f p fp fp fp fp pf

ran_no pie_tà di no_stre for_te tu non bramar la mor_te se
 Mitleid für die_se To_deschmerzen! ach fo_dre nicht zu ster_ben ich
 ran_no, e sia qualvuol la for_te, ven_det_ta alla mia mor_te fia
 Zorne und was mein Schikfal wer_de, zur Ra_che mei_nes To_des bleib
 Non mi chiamar ti_ran_no! non mi chiamar ti_ran_no t'of_fro quel vuoi la
 Nein ich will nicht Tirann sein! nein ich will nicht Ti_rann sein, dir biet'ich ja die
 Violoncelli

(a Fab.)

pf

Violoncelli

sai ch'io vi-vo in te fe fai ch'io vi-vo in te. Placa quel cor - ti -
 le - be nur in dir ich le - be nur in dir, Fühle Ti - rann doch
 l'o - dio stes - so in te fia l'o - dio stes - so in te. Sdegnà quel cor - ti -
 e - wig Hafs in dir bleib' e - wig Hafs in dir. Folge Ti - rann dem
 forte, t'offre quel vuoi la for - te! La vi - ta sua la morte di -
 Wahl an, dir biet ich ja die Wahl an! Sein Leben wie fein Sterben er -

ranno, tu non chiamar la mor-te se sa--i, se sa--i, se sai ch'io
 Mitleid, ach fodre nicht zu sterben ich le--be, ich le--be, ich le-be

ranno, e sia qual vuol la sor-te ven--det--ta ven-det--ta fia l'o-dio
 Mitleid, zur Ra-che mei-nes To-des bleib e--wig, bleib e--wig, bleib e-wig

pen-dera di te la vi--ta sua la morte di--pen-de-
 war-tet er von dir fein Le-ben wie fein Sterben er--war-tet

Pf.T.i.B.

Oboi e Flauti **f**

ff

ff

ff

ff

c. Violonc.

ff

3

vi-vo in te, se sa-i, se sai ch'io vi-vo in te, se sai ch'io vi-vo in te!
 nur in dir, ich le-be, ich le-be nur in dir, ich le-be nur in dir!

stes-so in te, fia l'o-dio fia l'o-dio stes-so in te, fia l'o-dio stes-so in te!
 Hafs in dir, bleib e-wig bleib e-wig Hafs in dir, bleib e-wig Hafs in dir!

ra di te, di-pendera, di-pen-de-rà da te di-pen-de-rà da te.
 er von dir, er-wartet er, er-war-tet er von dir, er-wartet er von dir.

V.S. **f.p. f.p. f ff**

T.i. B

c.B.

p

p

(a Br.) (a Fab.)

Ah questa man.... ben mi_o !
 Ach die_se Hand.... Ge_liebter !

Stelle che di_ci.... oh
 Himmel! was sagst du! ihr

Oh ciel che fa-rò ma-i! ben mio che
 O Gott was soll ich fa-gen! was soll ich

Di-o!
 Göt-ter!

E ben ri-solvi orma i! ri-sol-vi or-ma-i!
 Wohlan es sei ge-wählet! wohl-an es sei ge-wählet!

f pf p
 f pf
 f pf
 p
 f pf
 p
 V.S.

f p f p pp poco cresc.
 f p f p pp
 3 deggio dir ! che deg-gio dir ! ben mio — che
 Ar-me thun ? was foll ich thun ? was foll — ich
 Ti-ran-no, non l'a_vra_i, tu la_sciami mo_rir, tu la——scia la——scia—
 Nie wird, Tirann sie dei-ne, zum To_de laß mich gehn, zum To——de laß mich
 T.i.B. V.S. pp

Pf Oboi.

Pf P Pf

Pf

deg-gio dir! Tu non bra-mar-la morte, se sai ch'io vi-vo in te
 Ar-me thun! Ach fo-dre nicht zu sterben, ich le-be nur-in dir

mi mo-rir! Ven-det-ta al-la mia morte fia l'o-dio stef-so in te
 laß mich gehn! Zur Ra-che mei-nes Todes bleib e-wig Hafs in dir

La vi-ta sua-la morte, di-pen-de-rà
 Sein Leben wie-sein Sterben, er-war-tet er

V.S.
 p Allegro. Violoni. Pf T.i.B.

tu non bramar la morte, tu non bramar la morte se sa-i se sa-i ch'io
 ach foudre nicht zu sterben, ach fo-dre nicht zu ster-ben ich le-be ich le-be ich
 vendet-ta vendet-ta fia l'odio l'odio
 bleib e-wig bleib e-wig bleib ewig, e-wig
 --da te di-pen-derà da te di-pen-de-rà da te da te di-
 --von dir erwar-tet er von dir er-war-tet er von dir von dir er-

cresc. *f* *p* cresc. cresc.

cresc. *f* *p*

3

pie__tà di no__stra
 für die__se To__des__

Sdegno quel cor Ti_ranno! e sia quel vuol la
 Folge Ti_rann dem Zorne! und was mein Schik__fal

ranno , non mi chiamar ti_ran_no t'offro qual vuoi qual vuoi la
 rann fein , nein ich will nicht Ti_rann fein, dir biet ich ja die Wahl die

cresc. *f*

cresc. *più cresc.* **f**

cresc.

for-te! *pie-tà* *di* *no-stra* *for-te!*
schmerzen, *für* *die-se* *To-des* *schmer-zen!*

for-te *e* *sia* *qual* *vuol* *la* *for-te!*
werde *und* *was* *mein* *Schik-fal* *wer-de!*

for-te *qual* *vuoi* *qual* *vuoi* *la* *for-te!* *La*
Wahl an, *dir* *biet* *ich* *ja* *die* *Wahl-an!* *Sein*

cresc. **pf** *V. foli.*

Solo.
pf

Fag. 1 solo.

f

pf dim. cresc pf

pf

3

Tu non bra-mar-la morte, se sai ch'io vi-vo in te, ch'io vi-vo in
Ach fo-dre nicht-zu sterben; ich le-be nur-in dir, ich le-be

3

Ven-det-ta al-la-mia morte fia l'o-dio in te fia l'o-dio in
Zur Ra-che mei-nes Todes bleib e-wig Hafs bleib e-wig

vi-ta sua, la morte di-pen-de-rà-da te di-penderà da te di
Le-ben wie-fein Sterben, er-war-tet er-von dir er-wartet er-von dir er-

Fl. 1.
Ob. 1.

dimin. cresc. **Pf**

te, ch'io vi -- vo in te -- in te, in te, in te --
 nur ich le -- be nur -- in dir, in dir, in dir --

te fia l'o -- dio in te -- in te, in te, in te --
 Haß bleib e -- wig Haß -- in dir, in dir, in dir --

pen.derà da te, da te, -- da te, da te, da te --
 wartet er von dir, von dir, -- von dir, von dir, er war --

T.i.B. Pf

Fl. 1 c. Sopr.

Ob. 1 c. Ten. all 8^{va}.

Fag. 1 c. B. Voce.

pf f

f > > pf

3 ch'io vi-vo in te -- se sai ch'io
 -- be nur in dir -- ich le -- be

l'odio stel-so in te -- fia l'o-dio
 -- ewig Hafs in dir -- bleib e -- wig

di-pende -- rà da te di -- -- pen-de-
 -- tet er von dir von dir er -- -- war-tet

v.s. pf

pf *cresc.* *ff*

pf *cresc.* *ff*

pf *f* *ff*

pf *f* *ff*

pf *f* *ff*

ff

T.i.B. f *f* *ff*

vivo in te — ch'io vi — vo in te! ch'io vivo in te, ch'io vivo in te, se sai ch'io vi — — — vo in te!
 nur in dir, le — be nur in dir, ich le — be nur, ich le — be nur, ich le — be nur in dir!

stes in te, l'o — dio stes — fo in te! fia l'o — dio in te, fia l'o — dio stes — — — fo in te!
 Hals in dir e — wig Hals in dir! bleib e — wig Hals, bleib e — wig Hals in dir!

rà da te di — — penderà da te! di — pen — de — rà da te!
 er von dir, er — — wartet er von dir! erwar — tet er von dir!

First system of musical notation, measures 1-8. The system includes staves for Violins I and II (labeled *c.i.V.V.*), Viola (labeled *c.B.*), Flute (labeled *unis.*), Clarinet (labeled *c.B.*), Violoncello (labeled *c.V.1.*), and Double Bass (labeled *c.B.*). The music is in 3/4 time with a key signature of one flat. Dynamics include *ff* (fortissimo) and *f* (forte). Trills are marked with *tr* above notes in measures 6-8.

Second system of musical notation, measures 9-16. The system includes staves for Flute (labeled *Flauti c. V.1.*), Oboe (labeled *Oboi c.V. 2.*), Bassoon (labeled *c.B.*), and strings. The music continues in 3/4 time with a key signature of one flat. Dynamics include *ff* (fortissimo) and *f* (forte). Trills are marked with *tr* above notes in measures 10-12. The system concludes with a double bar line in measure 16.

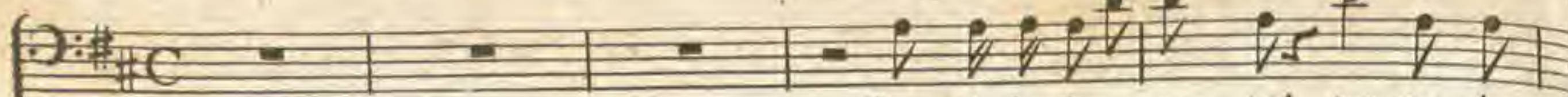
Scena IV.

Cleante solo.

Vierte Scene.

Cleanthes allein.

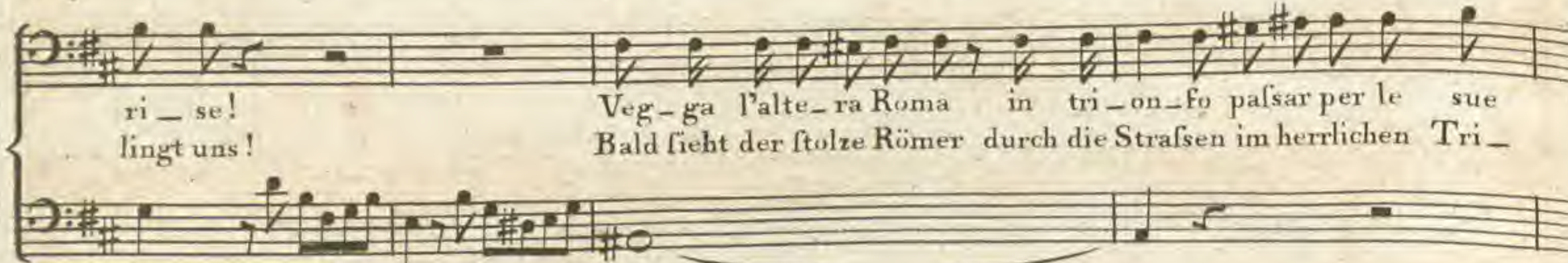
Cleante.



Gra-zie benigna sor-te! tut-to ci ar-
Dank dir o gutes Schickfal! al-les ge-

Tutti Bassi
e Viole.

Sempre ff.

All^o. di molto.

ri-se!
lingt uns!

Veg-ga l'alte-ra Roma in tri-on-fo pas-sar per le sue
Bald sieht der stolze Römer durch die Straßsen im herrlichen Tri-



vie i vinci-to-ri suo-i.
umphe die Ueberwinder prangen.

Questo l'in-gres-so sa-
Hier köm't der Zug bald ein-



rà! Ma già d'appres-so veggo le prime inse-gne! Un sol non re-sta, che ci con-tra-sti il
her! Schon nahen sich die fordersten Sieges-zeichen! Es bleibet keiner der uns den Weg be-



pas-so, o lo di-fen-de.
stritte, der ihn vertheid'ge.

Il tri-on-fo è vi-ci-na,
Der Triumph ist schon na-he;



il Re-s'tat-ten da!
den Kö-nig er-wart' ich!

Scena V.

Fünfte Scene.

Il trionfale Ingresso.

Der Triumpheinzug.

Ima Musica bellicosa sulla
Scena.
Erste kriegerische Musik
auf dem Theater.

L'Orchestra.

Das Orchester

Coro de' Galli.
Chor des gallischen Volks.

Marcia.
Oboè.

Corni bassetti e
Clarineti in D.

Corni in D.

Fagotti
contra Fag.
e Serpente.

Oboè.

Clarineti in A.

Corni in D.

Fagotti.

Violini.

Viola.

Soprano I.

Soprano II.

Tenore.

Basso.

Violoncelli
e Violoni.

unis.

ff

c.i. Ob.

ff

c.i. Ob.

ff

all 8va

c.V.1.

ff

Maestoso.

Handwritten musical score on page 174. The page contains multiple staves of music, including treble and bass clefs, key signatures, and various musical markings. The notation includes notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations visible on the page include:

- ten.** (tension or tenor) markings above the first staff.
- unis.** (unison) markings above the third and fifth staves.
- all 8va** (all 8va) marking above the seventh staff.
- w.c.v.1.** (w.c.v.1.) marking above the eighth staff.

The score is organized into systems, with some staves grouped by brackets. The notation is dense and detailed, typical of a full musical score.

This is a page of handwritten musical notation, likely a score for a symphony. The page contains approximately 15 staves. The notation is written in ink on aged, slightly yellowed paper. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the first staff. The time signature is not explicitly written but appears to be common time (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. Notable markings include "all 8va" (all octave) and "c.v.1." (crescendo first). The handwriting is elegant and characteristic of 19th-century musical notation. The score is organized into systems, with some staves grouped together by a brace on the left. The overall layout is clean and professional, typical of a composer's manuscript.

unis.

c.i. Ob.

c.V.1.

Di Bre-no il nome altero a-do-ri il mondo in-tero ;
 Vor Brennus hohen Namen beugt sich die ganze Erde ; Rom

Ro-ma il primo o-mag-gio por-ga de' Gal-li al Rè. Ei l'A-quila la-
 bringt das er-ste O-pfer Gal-li-ens Kö-nig dar. Der Rö-mer stol-ze

Handwritten musical score on page 178. The score consists of multiple staves. The top section contains instrumental parts, including a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The bottom section features a vocal line with German lyrics. The lyrics are: "ti-na, del -- la pendi -- ce al -- pi -- na" and "Adler, den Nachbarvöl_kern furchtbar". The musical notation includes various note values, rests, and accidentals. The paper shows signs of age, including discoloration and a small stain.

ti-na, del -- la pendi -- ce al -- pi -- na
 Adler, den Nachbarvöl_kern furchtbar

Clarineti in D. *unis.*

Corni in C. *un.*

Fagotti. Serpante etc. *unis.*

Tutti gl'istrumenti della Musica di Gianizzeri.

La prima Musica si perde poco à poco.

Der erste Musikaufzug entfernt sich nach u. nach.

Oboè e Clarin. *ff*

Corni. *ff*

Fagotti. *c. B.*

Violini 1. 2. *ff*

Viola. *c. B.* *ff*

Sopr. I e II. *unis.*

Tenore. *Fù equal sol a se*
Er war schon lang er—

Bassi. *ff*

Violonc. e Violoni. *ff*

Un poco più Vivace.

Handwritten musical score on page 180. The score consists of multiple staves, likely for a choir or orchestra. The music is written in a historical style, with various note values, rests, and accidentals. The lyrics are written below the staves, alternating between Italian and German. A marking "unis." appears on one of the staves. The time signature is 3/4.

Lyrics:

d'Allia alle rive appref_so e fù del Te_bro in ri_va an -- che maggior di se.
 dort bei den Ufern AL liens, hier an der Tiber Strande schwang er sich höher noch.

stes_so
 ha_ben

3^{ta} Musica bellicosa ful.
la Scena.

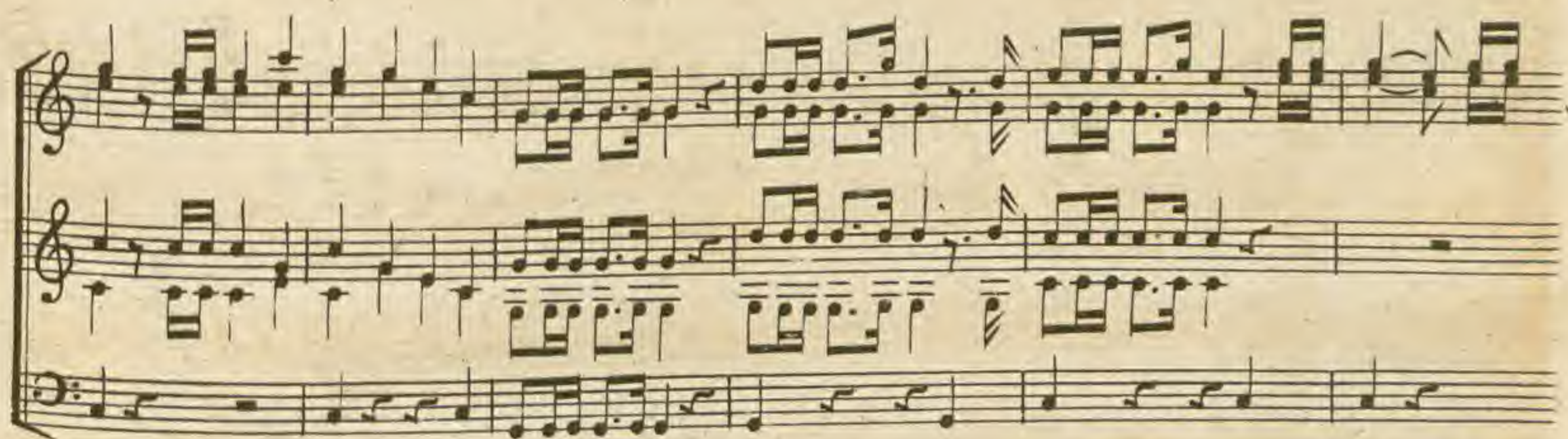
Dritter Musikaufzug auf
dem Theater.

Vivace e fortifs.

Trombe 1e 2
in D.

Trombe 3e 4
in D.

Timpani
in D et A.



unis. unis. unis. unis.

mo cui Roma apri la por - te, il pri - mo, il for - te, e al suo suda - to al - lo - ro, al -
 ste dem Rom die Thore öff - net, der Er - ste, der Star - ke, und sei - ner Stirne Lor - beern, fahn

c. V. 1.

lo-ro equal non v'è al-lo-ro equal non v'è .
 ih-res Gleichen nie fahn ih-res Gleichen nie .

Scena VI.

Sechste Scene.

Fabio, e detti.

Fabius zu den Vorigen.

Violini.

Viola.

Fabio.

Bassi.

All^o. mà non troppo.

Santi Numi del Ciel!

Heil'ge Mächte des Himmels!

un Trono in Roma!
ein Thron in Rom!

o fie-ra vi-sta,
verhafster An-blik,

o reo de-
o har-tes

sti-na!

Schikfal!

Corni bassetti
o Clarinetti in A.

Fagotti.

Corni in E.

Violini.

Viola.

Fabio.

Violoncelli.

Violoni.

All^o. mà non troppo.

f *f* *p* *cresc.* *f*

Ven-di-ca i tor-ti tuo-i sue-na-mi pur se vuoi ma se mi
 Rache den eig-nen Fre-vel morde Ti-rann mein Leben, doch willst du

p *f*

la-scia in vi-ta, se il tuo fu-ror so-spen-di, bar-baro in va- - - no at-
 mich ver-schonen, se-zeß der Wuth noch Schranken, Graufamer ver-geb- - - lich

ten-di da Ro-ma una vil-tà. Bar-ba-ro! bar-ba-ro! in
wähnt du in Rom den Sklaven-sinn. Grau-sa-mer! Grau-sa-mer! ver-

va- no at-ten-di da Ro-ma una vil-tà da
geb-lich wähnt du in Rom den Sklaven-sinn in

Ro — — — — — ma una vil-tà !
 Rom — — — — — den Sklavenfinn !

f *ff* *pf* *ff*

c.V. 2

c.i. Violone.

c.V. 1.

c.i. Violone.

Fa-rò tremar — — ti anco-ra,
 Ich fe-he dich noch zittern,

p *p* *c.i. Violone.*

f p cresc. p c.i. Clar.

f p cresc.

f p cresc. p

e stan-co vien ch'io mora Roma nel pro--prio se-no un Fa-bio sol non
und sollt' ich auch erblaffen Rom hat in sei--ner Mit-te nicht Ei-nen Fa-bius

f p cresc.

ff

ff

ff

ff

hà . Roma nel pro--prio se-no un Fa-bio sol non hà .
nur . Rom hat in sei--ner Mit-te nicht Ei-nen Fa-bius nur .

ff

Fa_rò tremar_ti anco_ra, fa_rò tre_mar_ti anco_ra, e s'anco avien ch'io mo_ra,
 Ich se_he dich noch zittern, ich se_he dich noch zittern, und sollt' ich auch er_blassen,

Musical notation includes staves for vocal parts and piano accompaniment. Dynamics include *p*, *pp*, and *dim.*. The piano part includes markings for *c.V.1.* and *c.B.*

Ro_ma nel pro_prio se_no un Fa_bio sol non ha. Bar_ba_rò!
 Rom hat in sei_nen Mauern nicht Ei_nen Fa_bius nur. Grau_fa_mer!

Musical notation includes staves for vocal parts and piano accompaniment. Dynamics include *f*, *p*, and *f.p.*. The piano part includes markings for *c.B.*

bar__ba__ro! in__va__no at__ten__di da Ro__ma
 Grau__fa__mer! ver__geb__lich wä__hnst__du in Rom__

u__na vil__tà da Ro__ma u__na vil__tà!
 den Sklaven__finn in Rom__den Sklaven__finn!

Scena VII.

Brenno, Cleante ed il Popolo ,
poi Sulpicio .

Siebente Scene .

Brennus, Cleanthes und Volk ,
hernach Sulpicius .

Corni
in D .

Violini .

Viola .

Voci .

Bassi .

ff *p* *p* *p*

E ben, lo sde_gno più non so trat_te_ner ! Il Campi-
Wohlan, ich bänd'ge meinen Zorn länger nicht ! Das Ca_pi-

ff *All^o. e furioso.*

do-glio con raddoppiate for-ze fà che s'as-salga ! Ein tan-to in tri-
to-lium sei mit erneuter Kraft noch einmal bestürmet ! Es sehn im Tri-

ff *p*

on-to mi veg-ga tut-ta Roma pas-sar. Ven-gan de' no-stri fra que-sta
umpe sogleich mich al-le Römer ein-zieh'n. Alle die Unfern in diesen

ff *p*

mu-ra le co-lo-nie in-te-re a ce-lebrar fe-sti-ve la mia vit-to-ria ! E
Mauern, die schaarenweis' mir folgten sollen meine Siege hier festlich feiern! Es

ff

soffra la scor-no il Roman fa-sto; e se non chiede al vinci-tor pie-tade,
 dulde die Schmach des RömersHochmuth; und säumt er noch den Sieger anzu-flehen,

ff

il ferro il fo-co vò che abatta consumi Ro-ma
 soll Eisen soll Feuer niederstürzen verzebren Rom selbst

il Se-nato, i tu-te-la-ri Numi! Ubbi-di-to sa-rai; quanto impo-
 Sena-toren, und alle ih-re Götter! Willig eil ich o Herr; deine Be-

f Cleante.

ff *c. V. l.*
c. B.
 nesti vo-lo a ese guir. *Vendi-che-ran le stragi, i tor-*
 fehle schnell zu vollzieh'n. *Es rächen tausend Martern, tausend*

ff
ff
Sulpicio.
 menti le morti, e mil-le aperti petti i nostri tor-ti!
 Quaalen und Tode, im Busen unsrer Feinde jeden Frevel!
ff
Moderato.

p
p
 Che agli sdegni pri-va-ti Brenno il fre-no sciogliesse, al-lor ch'io vengo patti a propor di
 Dafs persön-li-cher Rache, Brennus wild, sich er-gäbe, wenn wir die will'gen Hände zum Frieden
p

pa-ce io non cre-de-i! Nun-cio io di Ro-ma, a
bieten, das dacht' ich nimmer! Rom's Gefandter kam ich, und

ff *p* *ff* *p* *ff* *p*

le-i deggio tor-nar. Ti re-sta al-tro da dirmi, o la ri-spo-sta è
kehre so nun zu-rük. Bleibt dir nichts anders zu sagen, soll dies für Ant-wort

f *f* *f* *f* *f* *f*

questa!
gel-ten!

f *f* *f* *f* *f* *f*

Clarineti
in A

Corni in D

Trombe
in D.

Violini.

Viola.

Brenno.

Bassi.

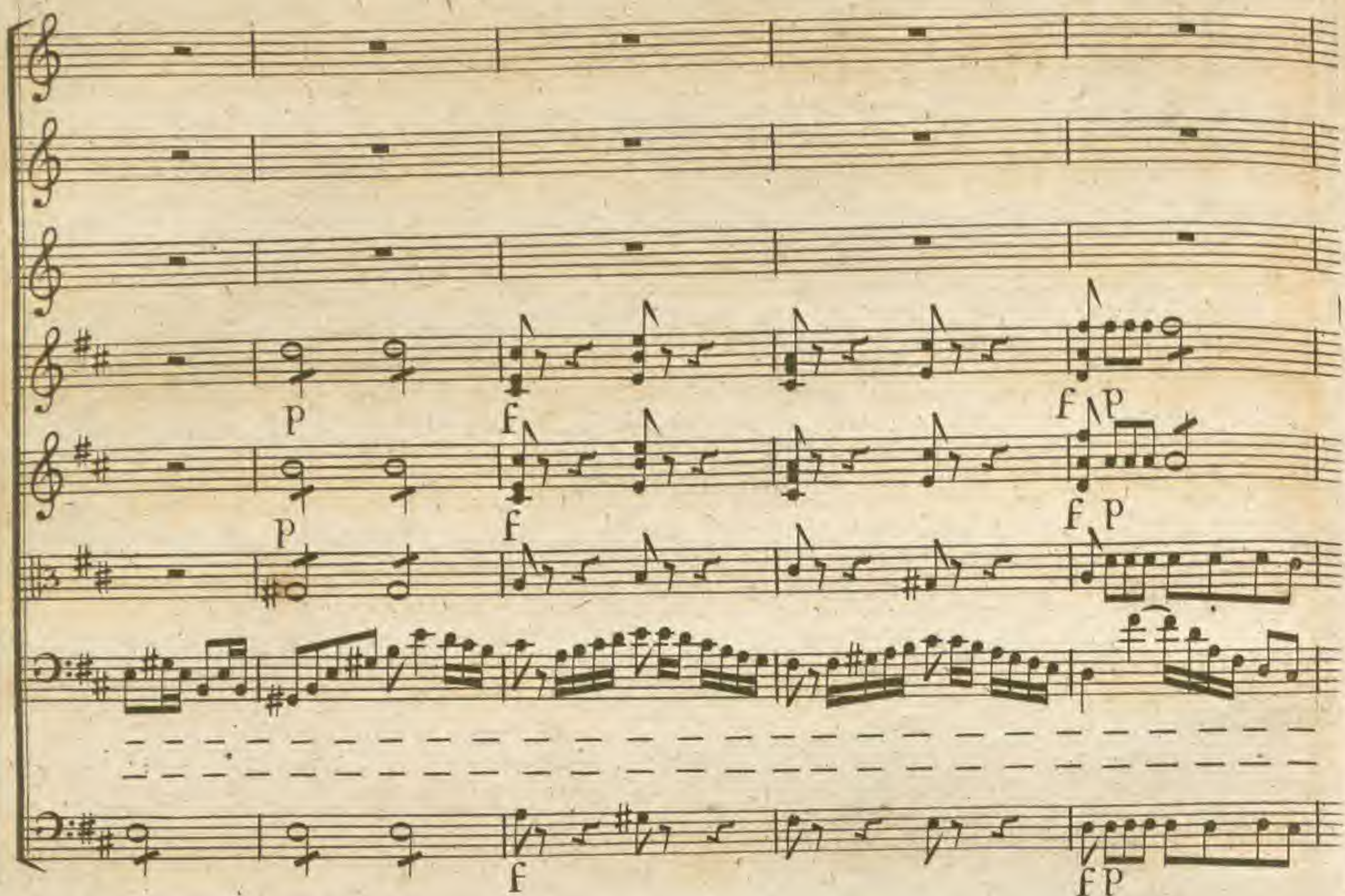
Allegro e maestoso.

Di-rai, di-rai, di-rai, che di
Ich sag', ich sag', ich sag', al-ler

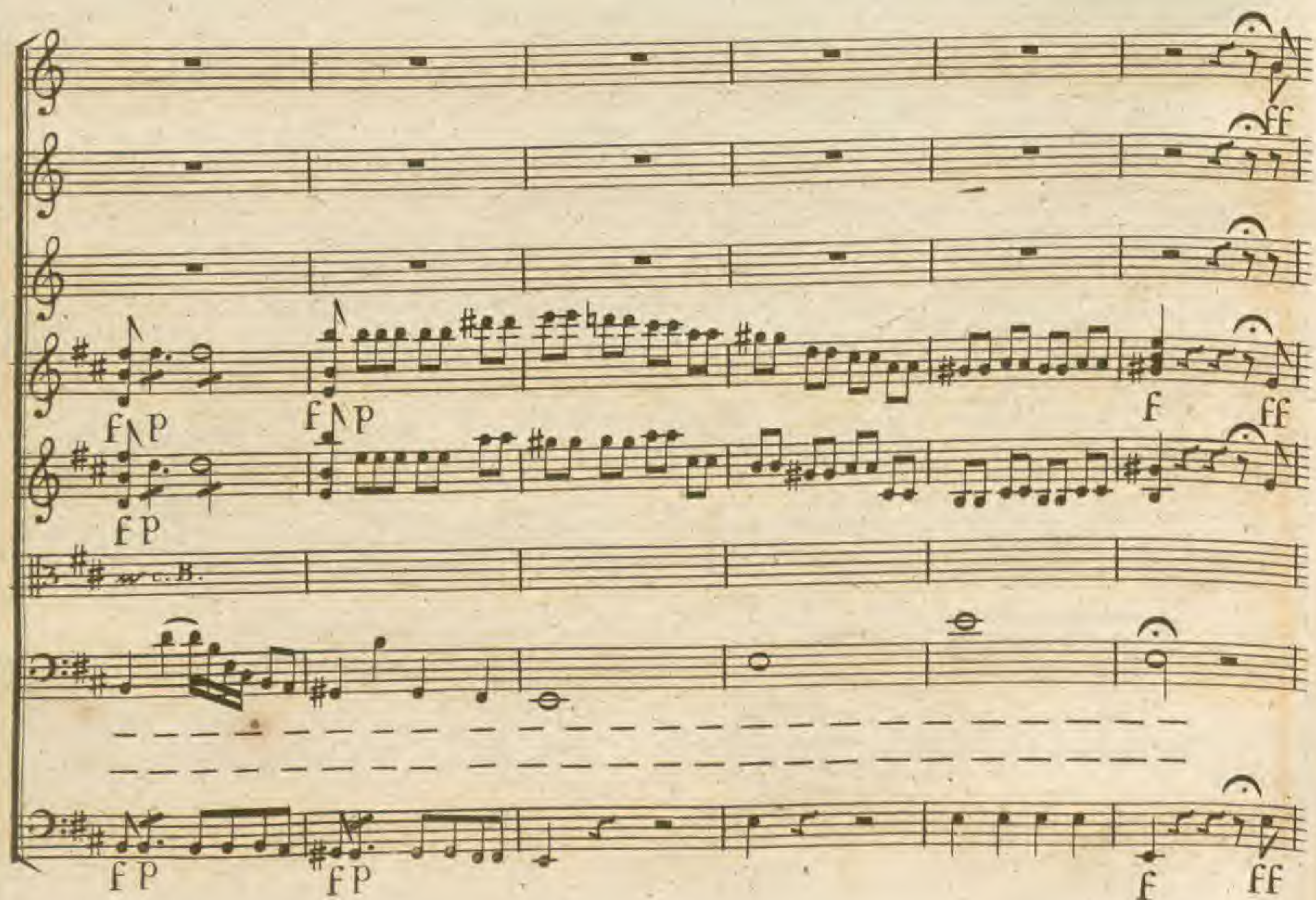
pa -- ce parlar più non voglio, che so-lo mi pia-ce domar quell'or-go-glio.
Frie - de sei fern nun ver-bannet, dies Ei-ne verlang ich, zu stürzen den Hochmuth.

[illegible]

Handwritten musical score for a piano and voice. The score is for a piano introduction and a vocal part. The piano part is written on several staves, featuring a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part includes various musical notations, including notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The vocal part is represented by a single staff with lyrics in German: 'tor-na a pu-gnar' and 'keh-re zur Schlacht'. The score is handwritten on aged paper with a vertical crease down the center.



First system of a musical score. It consists of seven staves. The first three staves are empty. The fourth and fifth staves are in treble clef with a key signature of two sharps (F# and C#). They contain a melody with dynamic markings: *p* (piano), *f* (forte), and *f p* (forte piano). The sixth staff is in bass clef with a key signature of two sharps, containing a bass line. The seventh staff is a dashed line. The system concludes with a double bar line.



Second system of a musical score. It consists of seven staves. The first three staves are empty. The fourth and fifth staves are in treble clef with a key signature of two sharps (F# and C#). They contain a melody with dynamic markings: *f p* (forte piano), *f* (forte), and *ff* (fortissimo). The sixth staff is in bass clef with a key signature of two sharps, containing a bass line. The seventh staff is a dashed line. The system concludes with a double bar line.

ff *unis.* *p* *ff*

w.c.B.

Che chie - do ven - detta!
Ich for - dre nur Rache!

p *ff*

p *f* *f*

c.V.1

che tor - na a pu - gnar, che so - lo mi pia - ce do - mar quel or -
ich keh - re zur Schlacht. Das Ei - ne ver - lang' ich zu stür - zen den

p *f* *f*

unis.

f

f *c. 8^{va}*

f *c. V.1.*

c. B. *c. B.*

f

goglio che torna a pu-gnar, che torna a pu-gnar, che
 Hochmuth ich kehre zur Schlacht, ich kehre zur Schlacht, ich

p f p *cresc.* *fp*

p f p *c. V.1.* *cresc.* *fp*

chie-do ven-det-ta che tor-na a pu-gnar - - - a pagnar - - -
 for-dre nur Ra-che ich keh-re zur Schlacht - - - zur Schlacht - - -

f p f p *cresc.* *f p*

Musical notation on page 203, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The key signature has two sharps (F# and C#).

Dynamic markings include *p*, *cresc.*, *f*, *fp*, *ff*, and *unis.*.

The notation includes woodwind parts (flutes, oboes, bassoons), strings, and a cello/bass part. There are also vocal lines with lyrics in German.

The lyrics are:

a pu - gnar.

zur Schlacht.

ff rf

ff rf

ff rf

ff rf

ff rf

ff rf

rf

rf

rf

tr p fp fp fp

tr p fp fp fp

tr p fp fp fp

rf p fp fp fp

Di --rai che il te-so-ro a lei non domando, che più di quell' o --ro pe --

Und all ihre Schätze, ich kann sie verachten, denn mehr als ihr Gold wiegt dies

rf p fp fp fp

sante è il mio bran - - - - do. Che Roma su-perba im-pa-ri a tremar,
 ei-serne Schwerdt - - - - mir. Ihr trozenden Römer, er-be-bet vor mir,

Dynamics: *f*, *pf*, *f*, *fp*, *f*, *pf*, *p*, *p*, *f*, *fp*.
 Performance markings: *#w.c.V. I*, *#w.c.B*.

che Roma su-per-ba, che Roma su-perba, im-pa - - - - ra a tre-mar
 ihr trozenden Römer, ihr trozenden Römer, er-be - - - - bet vor mir

Dynamics: *pp*, *pp*, *pp*.

ff

c. 8

ff

ff

c. V. 1.

ff

Di-rai, di-rai, di-
Ich sag', ich sag', ich

ff

f

c. 8^{va}

p cresc. pf p cresc.

p cresc. pf cresc.

p cresc. pf p cresc.

rai, che di pa--ce parlar più non voglio, che so-lo mi pia-ce do-mar quell'or-
sag al-ler Frie--de sei fern nun ver-bannet, dies Ei-ne verlang ich, zu stürzen den

p cresc. pf p cresc.

Musical score for the first system. The vocal line (soprano) includes the lyrics: *goglio, Hochmuth, che chie-do ven-ich for-dre nur*. The piano accompaniment features various dynamics including *uniss.*, *c. 8va*, *f*, *ff*, *p*, and *f p*. The piano part is marked *c. B.* (Cembalo).

Musical score for the second system. The vocal line continues with the lyrics: *det-ta, che tor-na a pagnar Rache, ich keh-re zur Schlacht*. The piano accompaniment includes dynamics such as *f p*, *f*, *fp*, and *p*.

Musical score for the first system, featuring multiple staves with various musical notations including treble and bass clefs, key signatures, and dynamic markings like "f" and "ff".

a pu-gnar. — — —
 zur Schlacht. — — —

Musical score for the second system, continuing the musical notation with dynamic markings like "ff", "p", and "unis.".

Che chie —
 Ich for —

unis.

f

f

unis.

c. Fl.

f

p

f

c. V. I.

f

c. B.

p

do ven-detta!
dre nur Rache!

che tor-no a pu-gnar.
ich keh-re zur Schlacht.

Che solo mi
Dies Ei-ne ge-

p

f

p

f

c. 8va

c. Cl.

ff

ff

c. B.

ff

pia-ce domar quel or-go-glio che torno a pu-gnar
fällt mir den Hochmuth zu stürzen, ich keh-re zur Schlacht

che tor-no a pu-
ich keh-re zur

ff

gnar che chiedo vendet - ta che torno a pagnar che chie - do ven - det - - -
 Schlacht ich fordre nur Ra - che ich kehre zur Schlacht, ich for - dre nur Ra - - -

p *f*

Pf *cresc.*
Pf *cresc.*
cresc.
cresc.
cresc.

ta che tor - - no a pu - gnar a pu - gnar a pu - gnar - - -
 che ich keh - - re zur Schlacht, ich ich keh - - re zur Schlacht - - -

cresc.

First system of musical notation, measures 1-4. The score includes staves for strings (basso continuo, violins I & II, violas, cellos, and double basses) and a vocal line. The key signature is one sharp (F#). The tempo is marked 'c.i.V.V.' (Allegro). The dynamics are marked 'ff' (fortissimo) and 'unis.' (unison). The lyrics are 'a pu - gnar. zur Schlacht.' (a - fight to the battle).

basso continuo

ff

unis.

c.i.V.V.

c.i.C.

c.V.I

c.B.

a pu - gnar.
zur Schlacht.

ff

Second system of musical notation, measures 5-8. The score continues with the same instruments and vocal line. The key signature remains one sharp (F#). The tempo is marked 'c.i.V.V.' (Allegro). The dynamics are marked 'ff' (fortissimo). The lyrics are 'a pu - gnar. zur Schlacht.' (a - fight to the battle).

ff

Vivace.

Trombe.
in D.
auf dem Theat.
sul Teatro.
Timpani
in D ed A.

Oboe e
Flauti.

Clarineti
in A.

Corni
in D.

Violini.

Viola.

Bassi.

Tutti i Fagotti col Basso.

Vivace ff

Second system of the musical score, continuing the orchestration for the piece. The instruments listed in the first system are present, with specific parts for Oboe (c.i. Ob.), Clarinet (c.i. Ob.), Horns (c.i. Ob.), Violins, Viola, and Basses. The tempo remains 'Vivace' and the dynamics are 'ff'.

ff

First system of musical notation, measures 1-8. The top staff (treble clef) features a dense, rapid sixteenth-note melody marked *ff*. The bottom staff (bass clef) provides a steady accompaniment of eighth notes. The middle staves (treble clef) are mostly empty, with some initial notes in the first measure.

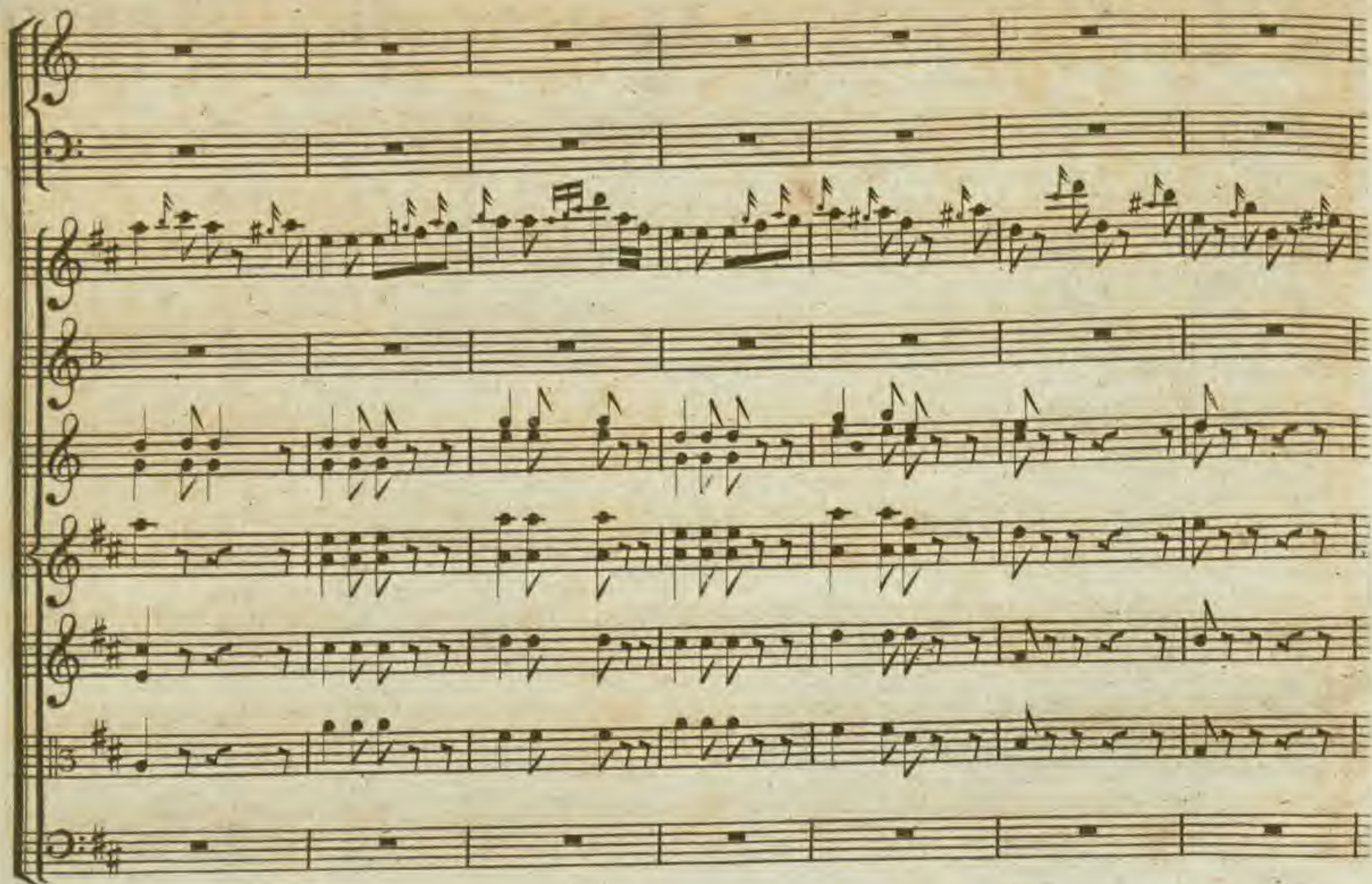
Flauti soli.

p

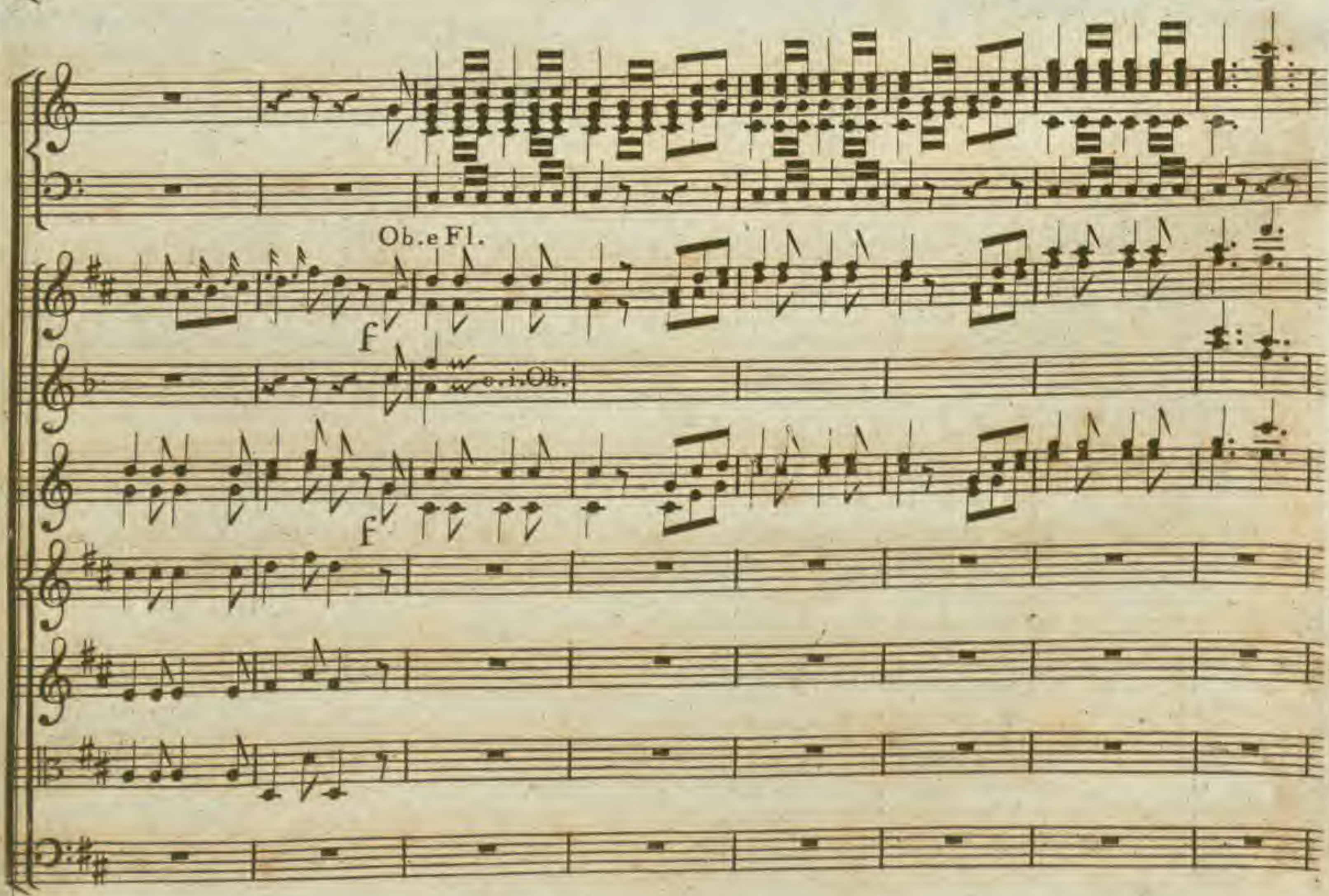
pizzic.

pizzic.

Second system of musical notation, measures 9-16. The top staff (treble clef) has a melodic line with some rests. The bottom staff (bass clef) continues the accompaniment. The middle staves (treble clef) show a new melodic entry in measure 9, marked *p*. The bottom staff (bass clef) has a melodic line marked *pizzic.* in measure 10.



First system of musical notation. It consists of eight staves. The top two staves are grand staves (treble and bass clef). The next four staves are individual staves, each with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass staff with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.



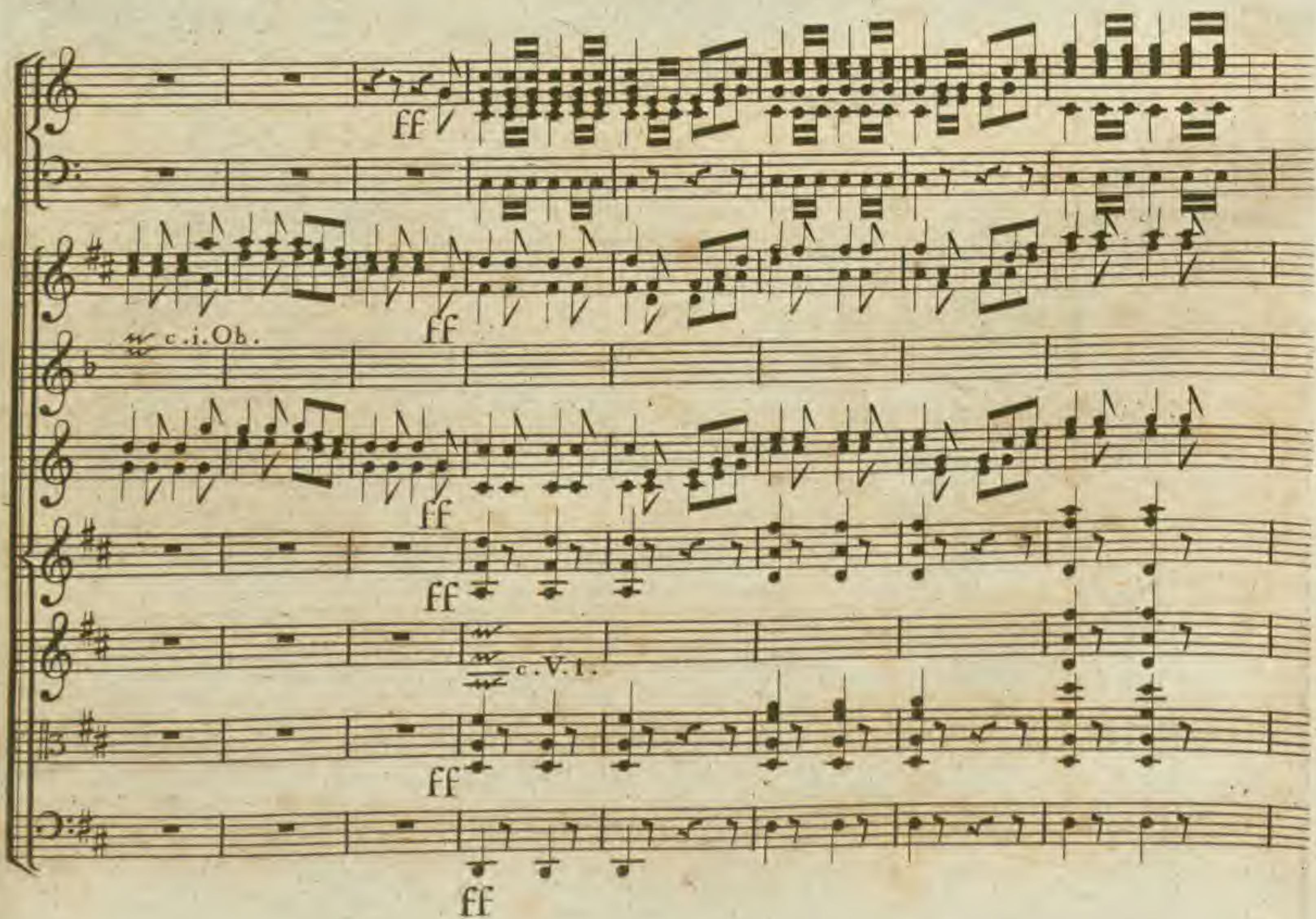
Second system of musical notation. It consists of eight staves. The top two staves are grand staves (treble and bass clef). The next four staves are individual staves, each with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass staff with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Specific markings include "Ob. e Fl." above the third staff, "f" below the third staff, and "w e. i. Ob." below the fourth staff.

This is a page from a handwritten musical manuscript, identified as 'L'Espresso' by Ludwig van Beethoven. The score is written on ten staves, organized into five systems of two staves each. The notation is in brown ink on aged, slightly yellowed paper. The top system consists of two staves with treble and bass clefs, showing a complex rhythmic pattern with many beamed notes. The second system begins with a key signature of two sharps (F# and C#) and includes the dynamic marking 'ff' (fortissimo). The third system features a treble staff with a key signature of one flat (Bb) and the instruction 'c. i. Ob.' (concertino for Oboe). The fourth and fifth systems continue the complex melodic and harmonic development, with multiple 'ff' markings indicating periods of high intensity. The notation includes various note values, rests, and articulation marks, characteristic of Beethoven's detailed and expressive style.

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 4. The score is on aged paper and features ten staves. The first two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The remaining eight staves are for the piano accompaniment, with a treble clef and a key signature of one sharp. The music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo). The handwriting is in ink, and the paper shows signs of age and wear.



First system of a musical score. It consists of eight staves. The top two staves are empty. The third staff is marked *c. i. Ob.* and contains a melodic line. The fourth staff contains a melodic line. The fifth staff contains a melodic line. The sixth staff contains a melodic line. The seventh staff contains a melodic line. The eighth staff contains a melodic line. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C).



Second system of a musical score. It consists of eight staves. The top two staves are empty. The third staff is marked *c. i. Ob.* and contains a melodic line. The fourth staff contains a melodic line. The fifth staff contains a melodic line. The sixth staff contains a melodic line. The seventh staff contains a melodic line. The eighth staff contains a melodic line. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C). The system includes dynamic markings *ff* and *p*.

First system of musical notation, featuring multiple staves for various instruments. The notation includes complex rhythmic patterns and dynamic markings.

Marcia.

Oboe e
Flauti.Clarineti
in A.Corni e
Trombe in E.

Fagotti

Violini.

Viola.

Bassi.

Second system of musical notation, titled "Marcia.". The notation includes complex rhythmic patterns and dynamic markings.

unis.

c. i. Ob. all' 8^{va}

c. 8^{va}

c. 8^{va}

ff

c. V. 1.

ff

ff

ff

unis.

c. 8^{va}

c. V. 1.

c. B.

Ob. 1 solo.

rf.

Corni soli.

Fag. 1 solo.

p

rf. p

ff

p. pizzic.

p. pizzic.

Vivace.

Detailed description: This system contains the first eight measures of the piece. It features a woodwind section with Oboe 1, Cor Anglais, and Bassoon 1 playing solo parts, and a string section. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first four measures are marked 'ff' (fortissimo) and the last four are marked 'Vivace'. Dynamics include 'rf.' (ritardando), 'p' (piano), and 'p. pizzic.' (pizzicato).

rf.

f

Tutt' i Fag.

f

rf.

f. coll'arco.

f. coll'arco

f. coll'arco.

Detailed description: This system contains measures 9 through 16. It continues the musical themes from the first system. The woodwind section (Oboe 1, Cor Anglais, Bassoon 1) and the string section are active. The music remains in 2/4 time with a key signature of three sharps. Dynamics include 'rf.' (ritardando), 'f' (forte), 'Tutt' i Fag.' (all flutes), and 'f. coll'arco.' (coll'arco).



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings. The key signature is three sharps (F#, C#, G#). The system includes the following markings:

- rf** (ritardando forte) in the third staff.
- Fag. 1 solo** in the fourth staff.
- p** (piano) in the fourth staff.
- tr** (trill) in the fifth staff.



Second system of musical notation, continuing the complex rhythmic patterns. The key signature remains three sharps (F#, C#, G#). The system includes the following markings:

- f** (forte) in the fifth staff.
- f** (forte) in the sixth staff.
- f** (forte) in the seventh staff.
- f** (forte) in the eighth staff.

Flauti soli,

Handwritten musical score for Flauti soli, page 221. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- unis.**: Unison marking above the second staff.
- c. B.**: Cello/Bass marking above the fourth staff.
- p**: Piano dynamic marking above the fourth staff.
- ff**: Fortissimo dynamic markings above the sixth, seventh, and eighth staves.
- c. V. I.**: Cello/Violin I marking above the sixth staff.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is written in a clear, professional hand.

Oboe solo.

p. e pizzic.

p. e pizzic.

p. e pizzic.

p. e pizzic.

This system contains eight staves. The top staff is for Oboe solo, marked 'Oboue solo.'. It features a complex melodic line with many beamed sixteenth and thirty-second notes. The next two staves are for Violins I and II, both marked 'p. e pizzic.'. The following two staves are for Violas and Cellos, also marked 'p. e pizzic.'. The bottom two staves are for Double Basses, marked 'p. e pizzic.'. The key signature has one sharp (F#) and the time signature is 3/4.

rf

rf

rf

rf

f. coll' arco.

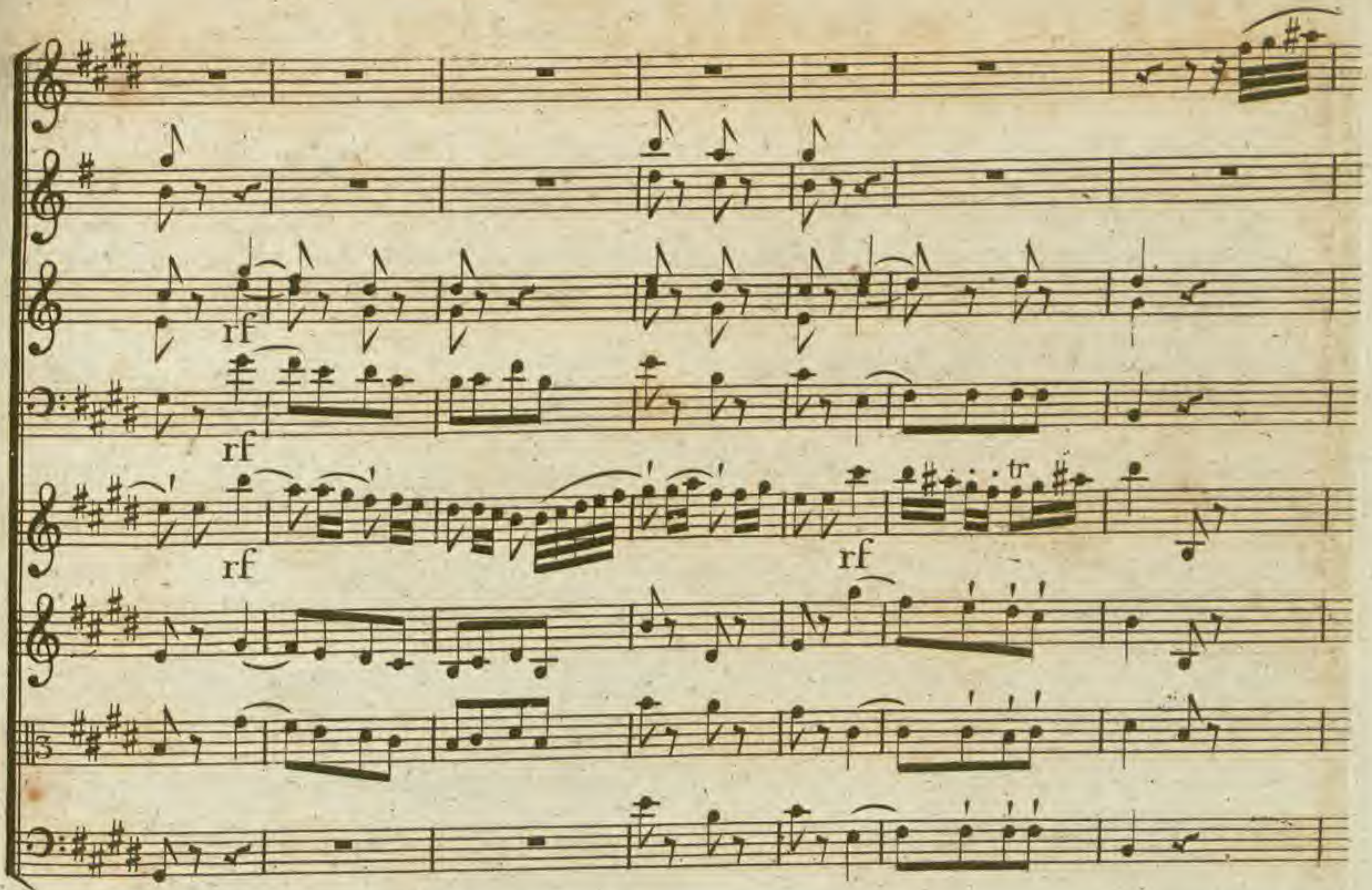
f. coll' arco.

Tutti i Fag.

f

f

This system contains eight staves. The top staff is for Oboe, marked 'rf' (ritardando). The second staff is for Violins I, marked 'rf'. The third staff is for Violins II, marked 'rf'. The fourth staff is for Violas, marked 'rf'. The fifth staff is for Cellos, marked 'f. coll' arco.'. The sixth staff is for Double Basses, marked 'f. coll' arco.'. The seventh staff is for Flutes, marked 'f'. The eighth staff is for Bassoons, marked 'Tutti i Fag.'. The key signature has two sharps (F# and C#) and the time signature is 3/4.



First system of musical notation, measures 1-8. The system consists of eight staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a key signature change to two sharps (F#, C#) at the end. The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The fifth staff is a treble clef with a key signature of two sharps. The sixth staff is a treble clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. Dynamics include *rf* (rhythmic fortissimo) and *tr* (trill).



Second system of musical notation, measures 9-16. The system consists of eight staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a key signature of three sharps. The second staff is a treble clef with a key signature of three sharps. The third staff is a bass clef with a key signature of three sharps. The fourth staff is a treble clef with a key signature of three sharps. The fifth staff is a treble clef with a key signature of three sharps. The sixth staff is a bass clef with a key signature of three sharps. The seventh staff is a bass clef with a key signature of three sharps. The eighth staff is a bass clef with a key signature of three sharps. Dynamics include *p* (piano) and *Fag. 1 solo*.

A handwritten musical score on aged paper, featuring ten staves. The top two staves are labeled 'Flauti.' and 'Oboe.' with a forte 'ff' dynamic marking. The third staff has a 'ff' marking and a 'c. 8 va' instruction. The fourth staff has a 'ff' marking and a 'c. V. l.' instruction. The bottom two staves are for a string section, with a '3' marking on the left and a 'ff' marking at the bottom. The music is written in treble and bass clefs, with various notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and some wear.

First system of musical notation, measures 1-4. The score is written for a woodwind ensemble. The instruments and their parts are:

- W. c. i. W. (Woodwind, Contrabass, First Woodwind)
- c. i. Fl. (Contra Bassoon, First Flute)
- c. i. V. V. (Contra Bassoon, First Violoncello)
- c. B. (Contra Bass)
- Violoncello (Cello)
- Violoncello (Cello)
- Violoncello (Cello)
- Violoncello (Cello)
- Violoncello (Cello)
- Violoncello (Cello)

The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, measures 5-8. The score continues with the same instruments and parts as the first system. The key signature remains three sharps (F#, C#, G#). The time signature is common time (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. The dynamic marking *ff* (fortissimo) is used in several measures.

1

Violini.

Viola.

Basso.

pizzic.

Pizzic.

ff

no. V. 1.

ff

c. B.

ff coll'arco.

10

P

F

K

TO

1868. B.

p. pizzic.

f coll'arco

This page contains three systems of musical notation, each consisting of five staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top):

- Staff 1: Treble clef, key signature of three sharps (F#, C#, G#). It begins with a *soli.* marking. Dynamics include *p* (piano) and *pf* (pianissimo).
- Staff 2: Treble clef, key signature of three sharps. Dynamics include *f* (forte), *p* (piano), *rf* (ritardando forte), and *pf* (pianissimo).
- Staff 3: Treble clef, key signature of three sharps. Dynamics include *p* (piano) and *p* (piano).
- Staff 4: Bass clef, key signature of three sharps. It begins with a *p. pizzic.* (piano pizzicato) marking, followed by *coll'arco* (col legno). Dynamics include *f* (forte).
- Staff 5: Bass clef, key signature of three sharps. It contains a whole rest.

System 2 (Middle):

- Staff 1: Treble clef, key signature of three sharps. Dynamics include *pf* (pianissimo) and *f* (forte).
- Staff 2: Treble clef, key signature of three sharps. Dynamics include *f* (forte).
- Staff 3: Treble clef, key signature of three sharps. Dynamics include *pf* (pianissimo) and *f* (forte).
- Staff 4: Bass clef, key signature of three sharps. Dynamics include *f* (forte).
- Staff 5: Bass clef, key signature of three sharps. Dynamics include *f* (forte).

System 3 (Bottom):

- Staff 1: Treble clef, key signature of three sharps. Dynamics include *ff* (fortissimo).
- Staff 2: Treble clef, key signature of three sharps. Dynamics include *ff* (fortissimo).
- Staff 3: Treble clef, key signature of three sharps. Dynamics include *ff* (fortissimo).
- Staff 4: Bass clef, key signature of three sharps. Dynamics include *ff* (fortissimo).
- Staff 5: Bass clef, key signature of three sharps. Dynamics include *ff* (fortissimo).

Flauti e
Oboe.Clarineti
in A.

Corni in E

Violini.

Viola.

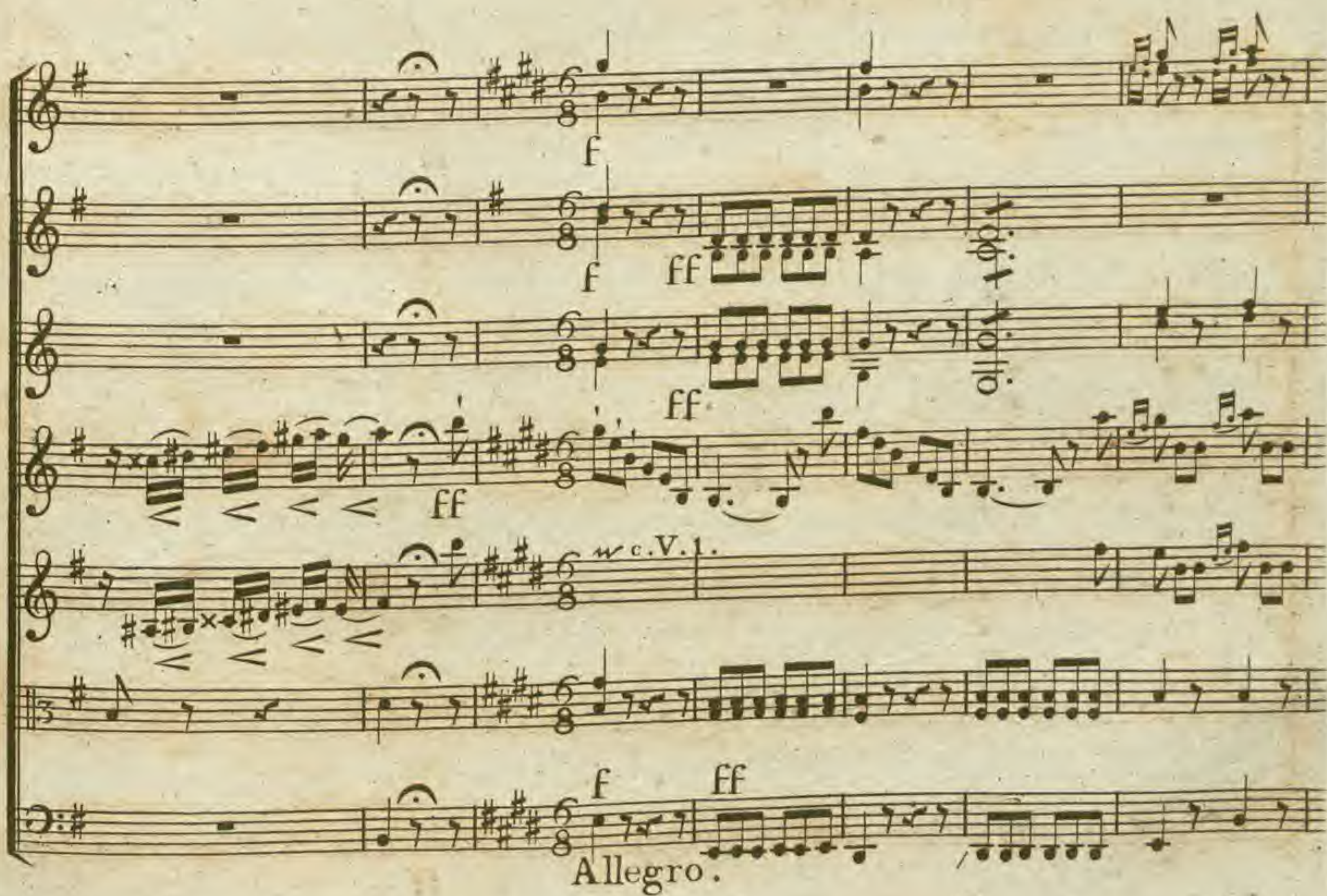
Basso.

Moder. e marcato.

This block contains the musical notation for measures 1 through 8 of the piece. The score is written for a full orchestra, including Flutes and Oboes, Clarinets in A, Horns in E, Violins, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and style are marked 'Moder. e marcato'. The first system (measures 1-4) features a strong 'ff' (fortissimo) dynamic. The second system (measures 5-8) continues the 'ff' dynamic and includes a 'c.v.i.' (crescendo vivace) marking above the Violin staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with some measures featuring complex, rapid passages in the Violin and Viola parts.



First system of musical notation, featuring seven staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature is one sharp (F#). The fourth staff contains a complex, rapid passage with many beamed notes and slurs, marked with accents and the dynamic *p*. The fifth staff has a melodic line with slurs and accents, ending with a *pf* (pianissimo) marking. The sixth staff is a bass line with slurs and accents. The seventh staff is a bass line with slurs and accents.



Second system of musical notation, featuring seven staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature is one sharp (F#). The fourth staff contains a complex, rapid passage with many beamed notes and slurs, marked with accents and the dynamic *ff*. The fifth staff has a melodic line with slurs and accents, ending with a *ff* marking. The sixth staff is a bass line with slurs and accents, marked with *ff*. The seventh staff is a bass line with slurs and accents, marked with *f* and *ff*. The system concludes with the tempo marking *Allegro.*

Handwritten musical score on page 230, featuring two systems of staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical notations such as notes, rests, and dynamic markings.

First System:

- Staff 1: Treble clef, three sharps, complex rhythmic patterns.
- Staff 2: Treble clef, one sharp, mostly rests.
- Staff 3: Treble clef, one sharp, complex rhythmic patterns.
- Staff 4: Treble clef, three sharps, complex rhythmic patterns.
- Staff 5: Treble clef, three sharps, complex rhythmic patterns, marked *w c.V.1.*
- Staff 6: Bass clef, three sharps, complex rhythmic patterns.
- Staff 7: Bass clef, three sharps, complex rhythmic patterns.

Second System:

- Staff 8: Treble clef, three sharps, complex rhythmic patterns, marked *c.i.V.V.*
- Staff 9: Treble clef, one sharp, mostly rests.
- Staff 10: Treble clef, one sharp, complex rhythmic patterns.
- Staff 11: Treble clef, three sharps, complex rhythmic patterns.
- Staff 12: Treble clef, three sharps, complex rhythmic patterns.
- Staff 13: Bass clef, three sharps, mostly rests, marked *w c.B.*
- Staff 14: Bass clef, three sharps, complex rhythmic patterns.

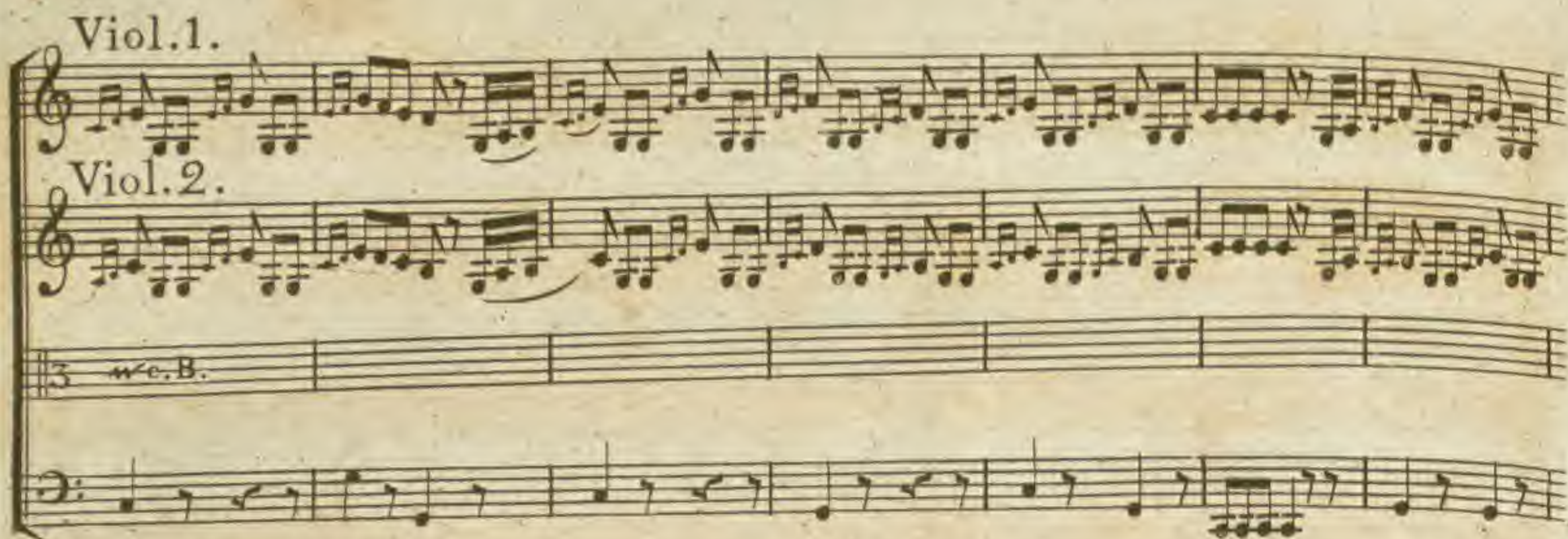
Handwritten musical score for the first system, measures 1-8. The system consists of seven staves. The first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of three sharps. The fourth staff is in treble clef with a key signature of three sharps and contains a dense, rapid sixteenth-note passage. The fifth staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The sixth staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The seventh staff is in bass clef with a key signature of three sharps and contains a melodic line. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score for the second system, measures 9-16. The system consists of seven staves. The first staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The second staff is in treble clef with a key signature of one sharp and contains a melodic line with some rests. The third staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The fourth staff is in treble clef with a key signature of three sharps and contains a dense, rapid sixteenth-note passage. The fifth staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The sixth staff is in treble clef with a key signature of three sharps and contains a melodic line with some rests. The seventh staff is in bass clef with a key signature of three sharps and contains a melodic line. The notation includes various note values, rests, and dynamic markings, including several 'p' (piano) markings.

Viol. 1.

Viol. 2.

3 c. B.



Fl. e Ob.

cresc. ff

cresc. ff

cresc. f

cresc. ff

3 c. B.

cresc. ff.



First system of musical notation, measures 1-8. The score consists of seven staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The first staff has a marking "c.i.VV." at the end. The fifth staff has a marking "c.V.1." at the beginning. The sixth staff has a marking "c.B." at the end.

Second system of musical notation, measures 9-16. The score consists of seven staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The first staff has a marking "c.i.VV." at the beginning. The second staff has a marking "c.8va" at the beginning. The third staff has a marking "ff" at the beginning. The fourth staff has a marking "p" at the end. The fifth staff has a marking "ff" at the beginning. The sixth staff has a marking "p" at the end. The seventh staff has a marking "ff" at the beginning.

Handwritten musical score on page 234, first system. The score consists of seven staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte dynamic (**f**) and a crescendo marking (*cresc.*). The second staff is also in treble clef with the same key signature, featuring a wavy line and the marking *c.i.V.V.*. The third staff is in treble clef with the same key signature. The fourth staff is in treble clef with the same key signature, featuring a crescendo marking (*cresc.*), a forte dynamic (**f**), another crescendo marking (*cresc.*), and a fortissimo dynamic (**ff**). The fifth staff is in treble clef with the same key signature, featuring a wavy line and a forte dynamic (**f**). The sixth staff is in 3/4 time signature with the same key signature, featuring a crescendo marking (*cresc.*) and a forte dynamic (**f**). The seventh staff is in bass clef with the same key signature, featuring a fortissimo dynamic (**ff**).

Handwritten musical score on page 234, second system. The score consists of seven staves. The first staff is in treble clef with a key signature of two sharps (F# and C#), featuring a wavy line and the marking *c.i.V.V.*. The second staff is in treble clef with a key signature of one sharp (F#), featuring a wavy line. The third staff is in treble clef with a key signature of two sharps (F# and C#), featuring a wavy line. The fourth staff is in treble clef with a key signature of two sharps (F# and C#), featuring a wavy line. The fifth staff is in treble clef with a key signature of two sharps (F# and C#), featuring a wavy line. The sixth staff is in 3/4 time signature with a key signature of two sharps (F# and C#), featuring a wavy line. The seventh staff is in bass clef with a key signature of two sharps (F# and C#), featuring a wavy line.